



für
Solo, Chor u. Orchester
 von
FRIEDR. KIEL.

— OP. 20. —

Eigenthum des Verlegers.

Eingetragen in das Vereins-Archiv.

LEIPZIG u. BERLIN, im BUREAU DE MUSIQUE von C. F. PETERS.

Partitur .

Clavierauszug.

Ent.^d Stat. Hall.

Singstimmen.

Orchesterstimmen.

REQUIEM.

Introitus.

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.

Ps. Te decet hymnus, Deus in Sion, et tibi red-
detur votum in Jerusalem:
exaudi orationem meam, ad te omnis caro
veniet.

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.

+ + +
Kyrie eleison!
Christe eleison!
Kyrie eleison!

Sequentia.

Dies irae, dies illa,
Solvat saeculum in favilla
Teste David cum Sybilla.

Quantus tremor est futurus,
Quando Judex est venturus
Cuncta stricte discussurus.

Tuba, mirum spargens sonum
Per sepulchra regionum,
Coget omnes ante Thronum.

Mors stupebit et natura,
Cum resurget creatura,
Judicanti responsura.

Liber scriptus proferetur
In quo totum continetur,
Unde mundus judicetur.

Judex ergo cum sedebit,
Quidquid latet, adparebit,
Nil inultum remanebit.

Quid sum miser, tunc dicturus?
Quem patronum rogaturus,
Cum vix justus sit securus?

Rex, tremendae majestatis,
Qui salvandos salvas gratis,
Salva me, fons pietatis!

+ + +

Recordare, Jesu pie!
Quod sim causa tuae viae
Ne me perdas illa die!

Quarens me sedisti lassus,
Redemisti crucem passus;
Tantus labor non sit cassus!

Juste Judex ultionis,
Donum fac remissionis,
Ante diem rationis.

Ingemisco, tanquam reus;
Culpa rubet vultus meus;
Supplici parce, Deus!

Qui Mariam absolvisti,
Et latronem exaudisti.
Mihi quoque spem dedisti:

Introitus.

Ewige Ruhe gieb ihnen, Herr,
und ewiges Licht leuchte ihnen.

Ps. Dir gebühret Lobgesang, Gott in Zion, und
Anbetung soll dir werden in Jerusalem:
erhöre mein Gebet, zu dir kommt alles
Fleisch.

Ewige Ruhe gieb ihnen, Herr,
und ewiges Licht leuchte ihnen.

+ + +
Herr, erbarme dich!
Christe, erbarme dich!
Herr, erbarme dich!

Sequenz.

Tag des Zornes, Tag der Klage,
Der die Welt in Asche wandelt,
Wie Sybill' und David zeuget.

Welches Zagen wird sie fassen,
Wenn der Richter wird erscheinen,
Recht und Unrecht streng zu richten.

Die Posaune wundertönend
Durch die grabgewölbten Hallen
Alle vor den Richter fordert.

Tod und Leben wird erheben,
Wenn die Welt sich wird erheben,
Rechenschaft dem Herrn zu geben.

Ein geschriebenes Buch erscheint,
Darin alles ist enthalten,
Was die Welt einst sühnen soll.

Wird sich dann der Richter setzen,
Tritt zu Tage, was verborgen;
Nichts wird ungerächt verbleiben.

Was werd', Armer, ich dann sprechen?
Welchen Mittler soll ich rufen,
Da selbst der Gerechte zittert?

Herr, dess Allmacht Schrecken zeuget,
Der sich fromm den Frommen neiget,
Rette mich, Urquell der Gnade.

+ + +

Ach! gedenke, treuer Jesu,
Dass du einst für mich gelitten;
Lass mich jetzt nicht untergehen!

Müde, hast du mich gesucht,
Kreuzestod auf dich genommen;
Lass die Müh nicht fruchtlos werden!

Richter, im Gericht der Rache
Lass vor dir mich Gnade finden.
Eh' der letzte Tag erscheint.

Schuldig seufze ich und bange,
Schuld erröthet meine Wange;
Herr, lass Flehen dich versöhnen!

Der Marien hat erlöst,
Und erhöhet hat den Schwächer,
Mir auch Hoffnung hat gegeben:

Preces meae non sunt dignae;
Sed tu, bonus, fac benigne,
Ne peream cremere igne.

Inter oves locum praesta,
Et ab hoedis me sequestra,
Statuens in parte dextra.

+ + +

Confutatis maledictis,
Flammis acerbis addictis,
Voca me cum benedictis!

Oro supplex, et acclinis,
Cor contritum quasi cinis:
Gere curam mei finis!

+ + +

Lacrymosa dies illa,
Qua resurget ex favilla
Judicandus homo reus:

Huic ergo parce, Deus!
Pie Jesu, Domine,
Dona eis requiem!
Amen!

All' mein Flehen ist nicht würdig,
Doch, du Guter, übe Gnade,
Lass mich ewig nicht verderben.

Lass mich unter deiner Heerde,
Von der Strafe freigesprochen,
Dann zu deiner Rechten stehn.

+ + +

Wenn Empörung, Fluch und Rache,
Wird gebüßt in heissen Flammen,
O! dann rufe mich zu dir!

Flehend, demuthvoll ich rufe,
Und mein Herz beugt sich im Staupe:
Sorgend denk ich der Erlösung!

+ + +

Thränenvollster aller Tage,
Wenn die Welt der Asch' entseiget,
Sündvoll sich dem Richter neiget:

Herr, dann wolle ihr verzeihen!
Treuer Jesu, Weltenrichter,
Selge Ruhe ihr verleihen!
Amen!

Offertorium.

Domine, Jesu Christe! Rex gloriae! Libera animas omnium fidelium defunctorum de poenis inferni, et de profundo lacu!

Libera eas de ore leonis, ne absorbeat eas Tartarus, ne cadant in obscurum:

sed signifer sanctus Michael repraesentet eas in lucem sanctam, quam olim Abrahae promisisti, et semini ejus.

Hostias et preces tibi, Domine, laudis offerimus.

Tu suscipe pro animabus illis, quarum hodie memoriam facimus:

fac eas, Domine, de morte transire ad vitam,

quam olim Abraham promisisti, et semini ejus.

Sanctus Sanctus Sanctus Dominus Deus Sabaoth!
Pleni sunt coeli et terra gloria tua!

Osanna in excelsis!

+ + +

Benedictus, qui venit in nomine Domini!

Osanna in excelsis!

Agnus Dei, qui tollis peccata mundi,
dona eis requiem.

Agnus Dei, qui tollis peccata mundi,
dona eis requiem.

Agnus Dei, qui tollis peccata mundi,
dona eis requiem sempiternam.

Lux aeterna luceat eis, Domine!
cum sanctis tuis in aeternum. —

Dona eis requiem in aeternum!
quia pius es.

Offertorium.

Herr Jesu Christ! König der Ehren! Befreie die Seelen aller treuen Abgeschiedenen von den Strafen der Hölle, und von dem tiefen Abgrunde!

Errette sie aus dem Rachen des Löwen, dass die Hölle sie nicht verschlinge, und sie nicht fallen in die Tiefe:

sondern das Panier des heiligen Michael begleite sie zum ewigen Lichte, welches du verheissen hast Abraham, und seinem Geschlechte.

Opfer und Gebet bringen dir, Herr, lobsingend wir dar

Nimm es gnädig an für jene Seelen, deren wir heut gedenken:

Lass sie, o Herr, vom Tode zu dem Leben übergehen,

welches du verheissen hast Abraham und seinem Geschlechte.

Heilig Heilig Heilig ist der Herr Gott Zebaoth!
Voll sind Himmel und Erde deiner Ehre!

Hosianna in der Höhe!

+ + +

Gesegnet sei, der da kommt im Namen des Herrn!

Hosianna in der Höhe!

Lamm Gottes, das du trägst die Sünde der Welt,
schenke ihnen Ruhe.

Lamm Gottes, das du trägst die Sünde der Welt,
schenke ihnen Ruhe.

Lamm Gottes, das du trägst die Sünde der Welt,
schenke ihnen ewige Ruhe.

Ewiges Licht leuchte ihnen, Herr!
mit allen deinen Heiligen in Ewigkeit. —

Gieb ihnen Ruhe in Ewigkeit!
denn du bist ewig gut.

REQUIEM.

F. Kiel, Op. 20.

Largo. ♩ = 40.

Sopran.

Alt.

Tenor.

Bass.

CHOR.

Pianoforte.

Largo. ♩ = 40.

pp cresc. pp cresc. pp

cresc. più cresc. sf sf dim. dim.

pp A

Re - qui - em ae - ter - nam

pp A

Re - qui - em ae - ter - nam

pp A

Re - qui - em ae - ter - nam

pp A

Re - qui - em ae - ter - nam

pp

pp do - na e - is Do - mi - ne! *cresc.* et lux per - pe - tu - a
pp do - na e - is Do - mi - ne! *cresc.* et lux per - pe - tu - a
pp do - na e - is Do - mi - ne! *cresc.* et lux per - pe - tu - a
pp do - na e - is Do - mi - ne! *cresc.* et lux per -

pp *pp* *pp*

B et lux per - pe - tu - a lu -
 et lux per - pe - tu - a lu -
 et lux per - pe - tu - a lu - ce - at, lu - ce -
 pe - tu - a et lux per - pe - tu - a lu -

B

Solo.
 - ce - at e - is! te de - cet hym - nus De - us in Si -
 - ce - at e - is!
 at e - is!
 - ce - at e - is!

pp

on!

Solo.

te de - cet hym - nus De - us in Si - on!

Oboe.

Solo.

te de - cet hym - nus

Chor.

De - us in Si - on, et ti - bi red -

Solo.

te de - cet hym - nus De - us in Si - on,

pp

et ti - bi red - de - tur vo - tum

cresc.!

ti - bi red - de - tur vo - tum

cresc.!

et ti - bi red - de - tur vo - tum

Chor.

et ti - bi red - de - tur

pChor.

et ti - bi red - de - tur vo - tum

cresc.

cresc.

in Je - ru - sa - lem!

- tur vo - tum in Je - ru - sa - lem!

vo - tum in Je - ru - sa - lem! *pp* ex -

de - tum in Je - ru - sa - lem! ex - au - di

vo - tum in Je - ru - sa - lem! ex - au - di

in Je - ru - sa - lem!

pp ex - au - di o - ra - ti - o - nem me - am, ad te omnis, om - nis ca -

dim. *p* *dim.* *p*

au - di o - ra - ti - o - nem me - am, ad te omnis, om - nis

pp *dim.* *p*

o - ra - ti - o - nem me - am, ad te omnis, om - nis

pp *dim.* *p*

ex - au - di o - ra - ti - o - nem me - am, ad te omnis

cresc. *dim.* *p* *cresc.*

dim. *p* **D**

ca - ro ve - ni - et. Re - qui - em ae -

dim. *p*

ca - ro ve - ni - et. Re - qui - em ae -

dim. *p*

ca - ro ve - ni - et. Re - qui - em ae -

dim. *p*

ca - ro ve - ni - et. Re - qui - em ae -

dim. *p* **D**

sfp *f*

ter - nam! do - na e - is Do - mi -

ter - nam! do - na e - is Do - mi -

ter - nam! do - na e - is Do - mi -

ter - nam! do - na e - is Do - mi -

pp *fp*

ne! et lux per-pe-tu-a et lux per-pe-tu-a

ne! et lux per-pe-tu-a et lux per-pe-tu-a

ne! et lux per-pe-tu-a et lux per-pe-tu-a

ne! et lux per-pe-tu-a et lux per-pe-tu-a

cresc.

lu-ce-at e-is! lu-ce-at lu-ce-at pe-tu-a lu-ce-at e-is!

lu-ce-at e-is! lu-ce-at lu-ce-at pe-tu-a lu-ce-at e-is!

lu-ce-at e-is! lu-ce-at lu-ce-at pe-tu-a lu-ce-at e-is!

lu-ce-at e-is! lu-ce-at lu-ce-at pe-tu-a lu-ce-at e-is!

f *sf* *m.s.* *pp*

KYRIE.

Andante con moto. ♩ = 76.

CHOR 1.

CHOR 2.

Pianoforte.

*sempre staccato**p.*

Ky - ri - e e -

p.

Ky - ri - e e - le - - i - son! e -

*simile**p.*

Chri - ste,

le - - i - son!

e - le - - i - son!

p.

Ky - ri - e e - le - - i - son!

le - - i - son!

Chri - ste e - le - i - son!

Chri - ste e - le - i - son!

p cresc. Chri - ste e - le - i - son!

p cresc. Chri - ste e - le - i - son!

sfp. cresc.

sfp.

A

p Ky - ri - e e -

A

p Ky - ri - e e - le - i - son! e -

A

p

[illegible]

Musical score for a choir and piano. The score is divided into three systems. The first system has four staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The second system has four staves and a piano accompaniment. The third system has four staves and a piano accompaniment. The piano part includes dynamic markings like *cresc.*, *dim.*, *p*, and *f*. The vocal parts include lyrics "Ky - ri - e e -".

The first system consists of four vocal staves and a piano accompaniment. The piano part features a *cresc.* marking and a *dim.* marking. The second system continues the vocal and piano parts. The third system includes the lyrics "Ky - ri - e e -" for the vocal parts.

The piano accompaniment includes various musical notations such as chords, arpeggios, and dynamic markings. The vocal parts are written in four-part harmony.

The score is numbered 4359 at the bottom.

[illegible]

13

son!

le - i - son!

le - i - son!

le - i - son!

Ry - ri-e e - le - *dimin.*

Ry - ri-e e -

f

Ry - ri-e e -

f

ped. *

Ry - ri-e e -

f

Ry - ri-e e - le - i - son!

dim.

dim.

le - i - son!

dim.

f

ped. *

4359

le - - - - -
f Ky - ri - e e - le - - - - -
f Ky - ri - e e - le - - - - -
f Ky - ri - e e - le - - - - -
f Ky - ri - e e - le - - - - -

dim. le - - - - -
dim. Ky - ri - e e - le - - - - -
dim. Ky - ri - e e - le - - - - -
dim. Ky - ri - e e - le - - - - -

le - - - - -
f Ky - ri - e e - le - - - - -
f Ky - ri - e e - le - - - - -
f Ky - ri - e e - le - - - - -
f Ky - ri - e e - le - - - - -

dim. le - - - - -
dim. Ky - ri - e e - le - - - - -
dim. Ky - ri - e e - le - - - - -
dim. Ky - ri - e e - le - - - - -

dim. le - - - - -
dim. Ky - ri - e e - le - - - - -
dim. Ky - ri - e e - le - - - - -
dim. Ky - ri - e e - le - - - - -

D *p* son! Ky - ri - e e - le - - - - - son!
p son! Ky - ri - e e - le - - - - - son!
p son! Ky - ri - e e - le - - - - - son!
p son! Ky - ri - e e - le - - - - - son!

p son! Ky - ri - e e - le - - - - - son!
p son! Ky - ri - e e - le - - - - - son!
p son! Ky - ri - e e - le - - - - - son!
p son! Ky - ri - e e - le - - - - - son!

D *p* son! Ky - ri - e e -
p son! Ky - ri - e e -
p son! Ky - ri - e e -
p son! Ky - ri - e e -

p son! Ky - ri - e e -
p son! Ky - ri - e e -
p son! Ky - ri - e e -
p son! Ky - ri - e e -

D *p* *sf* *p* *sf* *p*
p *sf* *p* *sf* *p*
p *sf* *p* *sf* *p*
p *sf* *p* *sf* *p*

ped. * *ped.* 4359 * *ped.*

Chri - ste e -

Chri - ste e - le -

Chri - ste e - le -

Chri - ste e -

le - i - son! Chri - ste e -

le - i - son! Chri - ste e -

le - i - son! Chri - ste e -

le - i - son! Chri - ste e -

le - i - son!

le - i - son!

le - i - son!

le - i - son!

le - i - son!

dim.

This page of a musical score, likely for a symphony, features multiple staves. The top section contains vocal parts with lyrics such as "le - i -". The piano accompaniment is written in a complex, chordal style, often using block chords and arpeggiated figures. Dynamic markings like *pp* (pianissimo), *cresc.* (crescendo), and *dim.* (diminuendo) are used throughout. The score is written in a key signature of one flat (B-flat) and a 4/4 time signature. The bottom of the page shows a continuation of the piano part with a *dim.* marking and a *cresc.* marking.

DIES IRAE

Allegro. $\text{♩} = 80$.

CHOR.

Pianoforte.

Allegro. $\text{♩} = 80$.

Di - es

Di - es

Di - es

Di - es

i - rae!

i - rae!

i - rae!

i - rae!

di - es

di - es

di - es

di - es

sfz

il - la! sol - - vet saeculum in fa - vil - la te - ste

il - la! sol - - vet saeculum in fa - vil - la te - ste

il - la! sol - - vet saeculum in fa - vil - la te - ste

il - la! sol - - vet saeculum in fa - vil - la te - ste

sfz

Da - vid cum Sy - bil - la.

Da - vid cum Sy - bil - la.

Da - vid cum Sy - bil - la.

Da - vid cum Sy - bil - la.

sfz

f

Quan - - tus tre - mor est fu - tu - rus,

Quan - - tus tre - mor est fu -

Quan - - tus tre - mor est fu - tu - rus,

Quan - -

sfz

p



tu - - rus. Quan - - - do

tu - - - tus tre - - mor est fu -

* (Piano accompaniment with a fermata over the final measure)



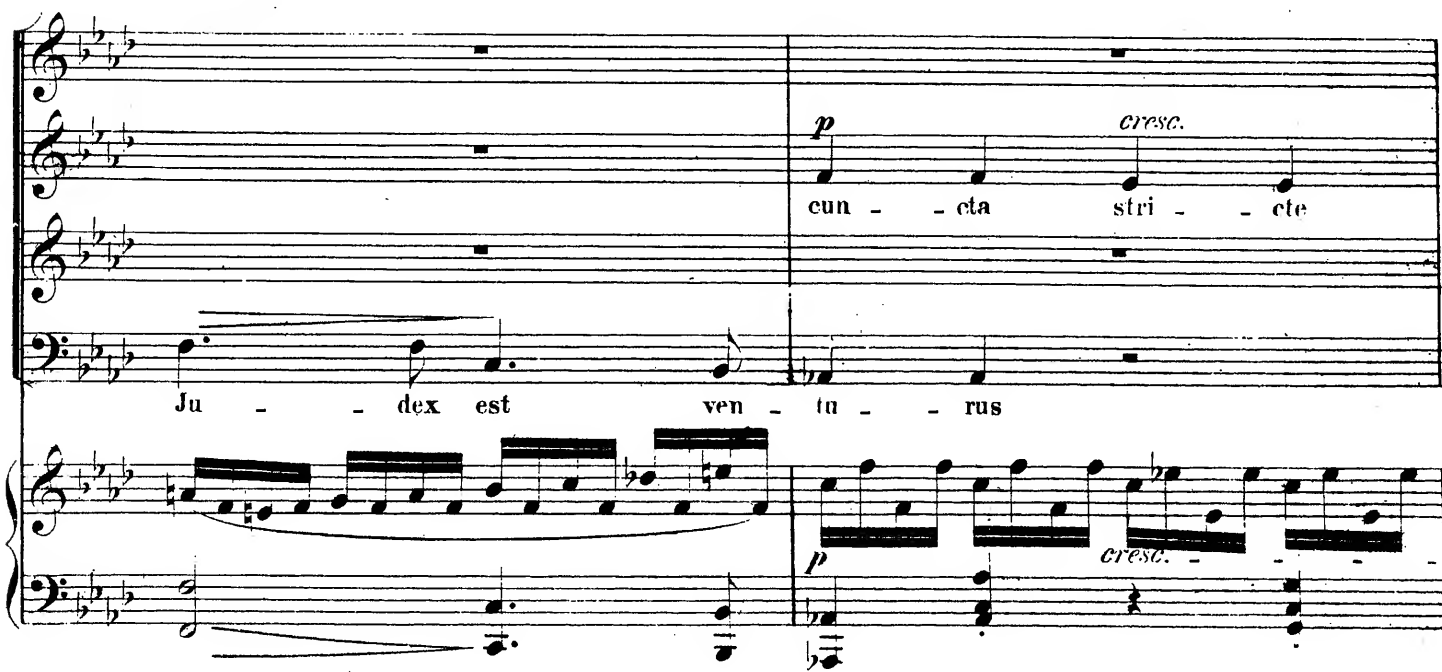
Ju - - dex est ven - tu - rus Ju - - dex est ven - tu - rus

do Ju - - dex est ven - tu - rus do

Quan - - - do Ju - - dex est ven - tu - rus do

tu - - rus. Quan - - - do

Ad. (Piano accompaniment with a fermata over the final measure)



p *cresc.*

cun - - cta stri - - cte

Ju - - dex est ven - tu - - rus

p *cresc.*

p cresc.
 cun - cta stri - cte
 dis - - - cus *p cresc.* su *cresc.*
p cresc. cun - cta stri - cte cun - cta
 cun - cta stri - cte dis - - - cus
 cun - cta stri - cte dis - - - cus
 rus cun - cta stri - cte
 stri - cte dis - - - cus
 su
 su - - - rus!
 dis - cus - su - - - rus!
 su - - - rus!
 rus!
 ff Tromboni.
 Viol.
 * *ff* *Ad.* * *ff* *Ad.* * *ff* *Ad.* * *ff* *Ad.*

Tu - - - ba mi - - -

Tu - - - ba mi - - -

Tu - - - ba

Tu - - - ba

p *cresc.*

rum spar - gens so - - -

rum spar - gens so - - -

mi - - rum spar - gens so - - -

mi - - rum spar - gens so - - -

ff

Ped. *

num! per

num! per

num!

num!

se - pul - chra re - gi -

se - pul - chra re - gi -

per se - pul - chra

per se - pul - chra

o - num

o - num

re - gi - o - num

re - gi - o - num

4359

[illegible]

om - nes co - get om - nes co - get om - nes co - get

sfz *f* *sfz*

om - nes an - te Thro om - nes an - te Thro om - nes an - te Thro

più cresc. *ff* *sfz Led.* *

num, num, num, num,

sfz Led. * *sf*

mors stu - pe bit

mors stu - pe bit

mors stu - pe bit

mors stu - pe bit

sfz

dim.

sf

et na - tu - ra

et na - tu - ra

et na - tu - ra

et na - tu - ra

sf

mf

p *cresc.* *f*

cum re - sur - get cre - a - tu - ra ju di -

p *cresc.* *f*

cum re - sur - get cre - a - tu - ra ju di -

p *cresc.* *f*

cum re - sur - get cre - a - tu - ra ju di -

p *cresc.* *f*

cum re - sur - get cre - a - tu - ra ju di -

p

cresc.

can - ti res - pon - su - ra.

can - ti res - pon - su - ra.

can - ti res - pon - su - ra.

can - ti res - pon - su - ra.

sfz *sfz* *ff* *sfz*

p *p* *p* *p*

Li - ber - scrip - tus

Li - ber - scrip - tus

Li - ber - scrip - tus

Li - ber - scrip - tus

dim. *sf* *sfp* *sfp*

pro - fe - re - tur

pro - fe - re - tur

pro - fe - re - tur

pro - fe - re - tur

mf

[illegible]

ce - - tur.

ce - - tur.

ce - - tur.

ce - - tur.

ce - - tur.

sfz

sfz

sfz

dim.

Musical score for the vocal and piano parts of the piece. The vocal part consists of four staves (Soprano, Alto, Tenor, and Bass) with the lyrics "Ju - dex er - go". The piano part consists of two staves (Right and Left Hand). The tempo/mood is marked "poco a poco cresc.". The key signature is one flat (B-flat). The time signature is 4/4. The piano part features a series of chords and arpeggios, with a forte (f) dynamic marking.

cum se - de - bit quid - quid

cum se - de - bit quid - quid

cum se - de - bit quid - quid

cum se - de - bit quid - quid

p

cresc. la - tet ad pa - re - bit nil in - ul - tum re - ma - ne -

cresc. la - tet ad pa - re - bit nil in - ul - tum re - ma - ne -

cresc. la - tet ad pa - re - bit nil in - ul - tum re - ma - ne -

cresc. la - tet ad pa - re - bit nil in - ul - tum re - ma - ne -

cresc. *sfz* *sfz* *sfz* *sfz*

bit.

bit.

bit.

bit.

G

Quid sum mi - ser tunc di - ctu - rus.

Quid sum mi - ser tunc di -

Quid sum

sum mi - ser tunc di - ctu - rus.

ctu - rus. Quem pa - tro - num ru - ga -

mi - ser tunc di - ctu - rus.

dimin.

p Quem pa - tro - num ru - ga - *cresc.*

p Quem pa - tro - num ru - ga - *cresc.*

p tu - rus quem pa - tro - num ru - ga - *cresc.*

p Quem pa - tro - num ru - ga - tu - rus *cresc.*

p *cresc.* *cresc.*

tu - rus cum vix jus - tus sit

tu - rus cum vix jus - tus sit

tu - rus cum vix jus - tus sit

cum vix jus - tus sit

dim. *p* **H** a tempo *sfz*

se *dim.* *p* cu - rus?

se *dim.* *p* cu - rus?

se *dim.* *p* cu - rus?

se cu - rus?

dim. *p* **H** a tempo *ff*

se *dim.* *p* cu - rus?

se *dim.* *p* cu - rus?

se *dim.* *p* cu - rus?

se cu - rus?

ff *cresc.* *ff*

Rex tre - men - dae ma - - - jes

Rex tre - men - dae ma - - - jes

Rex tre - men - dae ma - - - jes

Rex tre - men - dae ma - - - jes

ff *cresc.* *ff*

Rex tre - men - dae ma - - - jes

Rex tre - men - dae ma - - - jes

Rex tre - men - dae ma - - - jes

Rex tre - men - dae ma - - - jes

ta - tis Rex tre

ta - tis Rex tre

ta - tis Rex tre

ta - tis Rex tre

men - dae ma - jes - ta - tis Qui sal -

men - dae ma - jes - ta - tis Qui

men - dae ma - jes - ta - tis

men - dae ma - jes - ta - tis

van - dos sal - vas gra - tis

sal - van - dos sal - vas gra - tis

Qui sal - van - dos sal - vas gra - tis

Qui sal -

sfz *p* *dima* *sfz*

Qui sal - van - dos sal - vas gra - tis

Qui sal - van - dos sal - vas gra - tis

Qui sal - van - dos sal - vas gra - tis

van - dos sal - vas gra - tis

Qui

sal - va me

sal - va

gra - tis

sal - van - dos sal - vas gra - tis

sal - va me

sal - va

sal - va me

sal - va

me fons

sal - va

me fons

sal - va

me fons

sal - va me sal - va sal - va me fons

pi - e - ta - tis,

pi - e - ta - tis,

pi - e - ta - tis,

pi - e - ta - tis,

dim.

dim.

I

sal - va

sal - va

sal - va

sal - va

p

dim.

p

me fons pi - e - ta - tis,

me fons pi - e - ta - tis,

me fons pi - e - ta - tis,

me fons pi - e - ta - tis,

p

f

sal - va
sal - va
sal - va
sal - va, sal - va

p

me fons pi - e - ta -
me fons pi - e - ta - tis!
va me fons pi - e - ta -
sal - va me fons pi - e - ta -

p

6

tis!
tis!
tis!

K

6

p

6

sal - va

sal - - -

sal - - -

sal - - -

sal - - -

dim.

pp

me fons pi - e - ta - - -

va me fons pi - e - ta - - -

va me fons pi - e - ta - - -

- - va me fons pi - e - ta - - -

tis!

tis!

tis!

tis!

ritard. e dim. ppp

4359

RECORDARE

Andante con moto. $\text{♩} = 54$.

Four staves of music in G major, 4/4 time. The first two staves are treble clef, and the last two are bass clef. The music consists of sustained chords in the right hand and moving lines in the left hand.

Andante con moto. $\text{♩} = 54$.

Solo.

Two staves of music in G major, 4/4 time. The music features a melodic line in the right hand and a supporting line in the left hand. Dynamics include *pp* (pianissimo) and *cresc.* (crescendo).

p mezza voce

Two staves of music in G major, 4/4 time. The vocal line enters with the lyrics "Re - cor - da - re" and "Re - cor -". The piano accompaniment provides harmonic support. Dynamics include *p mezza voce*.

*dim.**p.**pp*

Two staves of music in G major, 4/4 time. The piano accompaniment continues with moving lines in both hands. Dynamics include *dim.* (diminuendo), *p.* (piano), and *pp* (pianissimo).

Je - su

pi -

e

da - re

Je - su

pi -

e

Two staves of music in G major, 4/4 time. The vocal line continues with the lyrics "Je - su pi - e" and "da - re Je - su pi - e". The piano accompaniment provides harmonic support.

*cresc.**dim.**p*

Two staves of music in G major, 4/4 time. The piano accompaniment continues with moving lines in both hands. Dynamics include *cresc.* (crescendo), *dim.* (diminuendo), and *p* (piano).

A

Quod sim cau - sa tu - ae vi -

Quod sim cau - sa tu - ae vi -

A

p

ae,

- ae,

cresc.

ped.

*

ne me per - das

ne me per - das

p

p

il - la di e

il - la di e

B

p mezza voce

Quae - rens me se - di - sti

p mezza voce

Quae - rens me se -

B

las - sus Re - de -

di - sti las - sus.

mi - sti cru - cem pas - sus

Re - de - mi - sti cru - cem pas - sus

cresc.

C *Ped.* *

Tan - tus

Ped. * *Ped.* * *Ped.* *

la - bor non

Tan - tus la - bor non

dim.

dim.

f Chor. Ju - ste Ju - dex ul - ti -

sit cas - sus. *f* Chor. Ju - ste

sit cas - sus. Ju - ste Ju - dex

f Chor. Ju - ste Ju - dex ul - ti - o - nis do - num fac re - mis - si -

o - nis, do - num fac re - mis - si - o -

Ju - dex ul - ti - o - nis do - num fac re - mis - si - o -

ul - ti - o - nis do - num fac re - mis - si - o -

dim. *p* o - nis an - te di - em ra - ti o -

dim. *p* nis an - te di - em ra - ti o -

dim. *p* nis an - te di - em ra - ti o -

dim. *p* nis an - te di - em ra - ti o -

dim. *p* nis an - te di - em ra - ti o -

pp *Solo. dolce*

nis. In - ge - mis - co, tan - quam re - us

Solo.

p *Solo. dolce*

nis. In - ge - mis - co, tan - quam re - us

Solo.

nis. In - ge - mis - co tan - - - - - quam

pp

nis. In - ge - - mis - co tan - quam re - us

cul - pa ru - bet vul - - - - - tus me - us

cul - pa ru - bet vul - tus me - us

re - us cul - - pa ru - - bet vul - tus me - us

cul - pa ru - - bet vul - tus me - us

p sup - - - pli can - - - - -

p sup - - - pli can - - - - -

p sup - - - pli -

cresc. *f*

te par - ce De -

te par - ce De -

can - te par - ce De -

sup - pli - can - te par - ce De -

cresc. *f*

E *p*

us! Qui Ma - ri - am ab - sol - vi -

us!

p et la - tro - nem ex - au - di -

us!

E *p*

us!

p

sti.

p Qui Ma - ri - am ab - sol - vi -

sti.

p et la - tro - nem ex - au - di -

p

Mi - hi quo - que spem de - di -
 sti. Mi - hi quo - que spem de - di -
 Mi - hi quo - que spem de - di - Pre - ces
 sti. Mi - hi quo - que spem de - di - Pre -

Pre - ces me - ae non sunt dignae sed tu
 Pre - ces me - ae non sunt dignae sed tu bo - nus fac
 me - ae non sunt dignae sed tu bo - nus
 sti. - ces me - ae non sunt dignae sed tu bo - nus

bo - nus fac be - ni - gne ne pe - ren - ni cre - mer
 be - ni - gne ne pe - ren - ni cre - mer
 fac be - ni - gne ne pe ren - ni cre - mer
 fac be - ni - gne ne pe - ren - ni cre - mer

Dynamics: *p*, *cresc.*, *p*, *f*, *dim.*, *p*, *f*, *dim.*
 Performance instructions: *p* Chor., *cresc.*, *p*, *f*, *dim.*, *p*, *f*, *dim.*

dimin. *p*

ig - - - ne. *p*

ig *dimin.* - - - ne. *p*

ig *dimin.* - - - ne. *p*

ig *dimin.* - - - ne. *p*

dimin. *poco f*

*Red. * Red. * Red. * Red. * Red. * Red. **

G p Solo.

In dolce *p Solo.*

In - - - ter o - ver lo - cum prae - - -

In - - - ter o - ver lo - cum

G

p

sta
prae - sta
et ab
hoe - dis

et ab hoe - dis me
hoe - dis me se - que - stra sta - tu - ens in par - te
me se - que - stra sta - tu - ens in

se que - stra sta - tu - ens in par - te
dex - tra sta - tu - ens in par - te
par - te dex - tra sta - tu - ens in par - te
que - stra sta - tu - ens in par - te

H *pp*

dex - tra! sta - tu - ens in par - te dex - tra!
 dex - tra! sta - tu - ens in par - te dex - tra!
 dex - tra! sta - tu - ens in par - te dex - tra!
 dex - tra! sta - tu - ens in par - te dex - tra!

pp

H

tra!
 tra!
 tra!
 tra!

pp

Ped. * *Ped.* *

pp

p.

sf

attacco

CONFUTATIS

17

Moderato. ♩ = 54.

Four empty musical staves (two treble and two bass clefs) in 3/4 time, key of B-flat major, for the first system.

Moderato. ♩ = 54.

Two staves (treble and bass clef) for piano accompaniment. The music begins with a forte (ff) dynamic and includes accents (sfz) and a crescendo (Ced.) marked with an asterisk. The key signature has two flats and the time signature is 3/4.

Four empty musical staves (two treble and two bass clefs) for the third system.

Two staves (treble and bass clef) for piano accompaniment. The music continues with accents (sfz) and a crescendo (Ced.) marked with an asterisk. The key signature has two flats and the time signature is 3/4.

Four staves (two treble and two bass clef) for vocal and piano parts. The vocal parts enter with the lyrics "Con - fu - ta - tis" and "ma - le - di - ctis". The piano accompaniment includes accents (sfz) and a crescendo (Ced.) marked with an asterisk. The key signature has two flats and the time signature is 3/4.

Two staves (treble and bass clef) for piano accompaniment. The music continues with accents (sfz) and a crescendo (Ced.) marked with an asterisk. The key signature has two flats and the time signature is 3/4.

ma - le - di - ctis
 flam - mis a - cri - bus ad - di - ctis
 flam - mis a - cri - bus ad - di - ctis
 flam - mis a - cri - bus ad - di - ctis con - fu - ta - tis

con - fu - ta - tis
 ma - le - di - ctis
 con - fu - ta - tis
 ma - le - di - ctis

A
 ma - le - di - ctis con - fu - ta - tis ma - le - di - ctis
 flam - mis a - cri - bus ad - di - ctis
 flam - mis a - cri - bus ad - di - ctis
 flam - mis a - cri - bus ad - di - ctis
 flam - mis a - cri - bus ad - di - ctis con - fu - ta - tis
 con - fu - ta - tis
 con -

This musical score is for the 'Miserere' from Giuseppe Verdi's Requiem. It is a vocal and piano setting of the Latin text. The score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is B-flat major (two flats), and the time signature is common time (C). The lyrics are in Latin, and the music is in a dramatic, expressive style characteristic of Verdi's Requiem. The score includes various musical notations such as notes, rests, dynamics (e.g., *ff*, *sfz*), and articulation marks (e.g., *acc.*, *sfz*). The lyrics are:
 di - ctis con - fu - ta - tis ma - le -
 ta - tis ma - le - di - ctis con - fu -
 ma - le - di - ctis con - fu - ta - tis
 - fu - ta - tis ma - le - di - ctis con -
 di - ctis *ff* flam -
 ta - tis ma - le - di - ctis *ff* flam -
 ma - le - di - ctis *ff* flam -
 - fu - ta - tis ma - le - di - ctis *ff* flam -
 - mis a - cri - bus ad - di - ctis *ff* con -
 - mis a - cri - bus ad - di - ctis *ff* con -
 - mis a - cri - bus ad - di - ctis *ff* con -
 - mis a - cri - bus ad - di - ctis con -

Four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are: fu - ta - tis ma - le - di - ctis flam - mis a -

B

Piano accompaniment for the first system, featuring arpeggiated chords and a melodic line in the right hand.

Four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are: cri - bus ad - di - ctis!

Piano accompaniment for the second system, featuring arpeggiated chords and a melodic line in the right hand. Dynamics include *sfz*.

Four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are: vo - ca me vo - ca me cum

Piano accompaniment for the third system, featuring arpeggiated chords and a melodic line in the right hand. Dynamics include *p* and *sfz*.

be - ne - di - ctis

p

f Chor. Con - fu - ta - tis

Con - fu - ta - tis ma - le - di - ctis

pp *dim.* *f*

f Chor. Con - fu - ta - tis ma - le - di - ctis

Con - fu - ta - tis ma - le - di - ctis flam - mis a - cri -

ma - le - di - ctis flam - mis a - cri - bus ad - di - ctis

flam - mis a - cri - bus ad - di - ctis con - fu - ta - tis

C con - fu - ta - tis ma - le - di - ctis

bus ad - di - ctis con - fu - ta - tis

con - fu - ta - tis ma - le - di - ctis flam - mis a - cri -

ma - le - di - ctis flam - mis a - cri - bus ad - di - ctis

C *sfz*

32

p cresc.
flam - mis a - cri - bus ad - di -
ma - le - di - etis
bus ad - di - etis
p cresc.
flam - mis a - cri - bus ad -
p cresc.
flam - mis a - cri - bus ad -
p cresc.
di - etis
di - etis
flam - mis a - cri - bus ad - di -
di - etis
flam - mis a - cri - bus ad -
f cresc.
flam - mis a - cri - bus ad - di -
di - etis
flam - mis
flam - mis a - cri - bus ad -
di - etis
flam - mis
f più cresc.
di - etis
flam - mis

plex et ac - eli - nis

plex et ac - eli - nis

plex et ac - eli - nis

plex et ac - eli - nis

The piano accompaniment consists of a right-hand melody with eighth-note patterns and a left-hand bass line with sustained notes and some movement.

cor con - tri - tum qua - si

cor con - tri - tum qua - si

pp cor con - tri - tum qua - si

cor con - tri - tum qua - si

The piano accompaniment continues with similar eighth-note patterns in the right hand and sustained notes in the left hand.

ci - nis ge - re

ci - nis ge - re

ci - nis ge - re

ci - nis ge - re

pp

sempre p

The piano accompaniment features a more active right-hand melody and a left-hand line with some movement, including a *sempre p* marking.

Musical score for a vocal and piano piece, page 55. The score is in B-flat major and 4/4 time. It features four vocal staves and two piano staves. The lyrics are in Latin: "cu - ram ge - re cu - ram me - i fi - nis!". The piano accompaniment includes arpeggiated chords and sustained bass notes. Dynamics include *dim.*, *pp*, *p*, and *Red.*.

The score is divided into three systems. The first system contains the first three measures of the vocal and piano parts. The second system contains the next three measures. The third system contains the final three measures, including the *Red.* (Reduction) section.

The vocal parts are arranged in four staves. The lyrics are:

 cu - ram ge - re cu - ram me - i fi - nis!

 cu - ram ge - re cu - ram me - i fi - nis!

 cu - ram me - i fi - nis!

 cu - ram me - i fi - nis!

The piano accompaniment is written for two staves. It features arpeggiated chords and sustained bass notes. Dynamics include *dim.*, *pp*, *p*, and *Red.*.

The score is marked with a key signature of two flats (B-flat major) and a time signature of 4/4. The tempo is not explicitly marked.

The page number 55 is located in the top right corner. The number 4359 is located at the bottom center.

LACRYMOSA

Grave. ♩ = 54.

Four staves of piano introduction in E-flat major, 4/4 time. The music is marked 'Grave. ♩ = 54.' and consists of sustained chords in the right hand and single notes in the left hand.

Grave. ♩ = 54.

sempre simile

Piano accompaniment for the first vocal entry. It features a melodic line in the right hand with eighth-note patterns and a supporting bass line in the left hand. Dynamics include *f* (forte) and *dim.* (diminuendo).

Four vocal staves (Soprano, Alto, Tenor, Bass) with the lyrics: "La - - - cry - mo - - sa di - - es". The music is marked *p* (piano) and includes a *cresc.* (crescendo) marking.

Piano accompaniment for the second vocal entry. It continues the melodic and harmonic patterns from the first entry, marked *p* (piano) and *cresc.* (crescendo).

Four vocal staves with the lyrics: "il - - la, qua re - - sur - - get". The music is marked *f* (forte) and includes a *sffz* (sforzando) marking.

Piano accompaniment for the third vocal entry. It features a melodic line in the right hand and a supporting bass line in the left hand, marked *f* (forte) and *sffz* (sforzando).

ex fa - vil - la ju -

sur - get ex fa - vil - la ju

sur - get ex fa - vil - la

cresc. di - can - dus

cresc. ju - di - can - dus

cresc. di - can - dus

cresc. ju - di - can - dus ho - mo

dim. ho - mo re - mo re - us

dim. ho - mo re - us

dim. dus ho - mo re - us

dim. re - us

sfz *sfz*

us la - - cry - mo - -
us la - - - cry - mo - - sa
us la - - - cry - mo - - sa
la - - - cry - mo - - sa

p

cresc. sa di - es il - la qua re - -
cresc. di - es il - la
cresc. di - es il - la
cresc. di - es il - la qua re - -

f

sur - get ex fa - vil - la
qua re - sur - get ex fa -
qua re - sur - get ex fa -
sur - get ex fa - vil - la

fz

cresc.

ju - di - can - dus ho - mo

cresc.

vil - la ju - di - can - dus ho - mo

cresc.

vil - la ju - di - can - dus ho - mo

cresc.

ju - di - can - dus ho - mo

dim. *pp*

re - us Hu - ic er - go par - ce De - us

dim. *pp*

re - us Hu - ic er - go

dim. *pp*

re - us Hu - ic er - go

re - us Hu - ic er - go

dim.

pi - e Je - su Do - mi -

dim.

par - ce De - us pi - e Je - su Do - mi -

dim.

par - ce De - us pi - e Je - su Do - mi -

par - ce De - us pi - e Je - su Do - mi -

Flauto.

m.s. *dim.*

ne!
ne!
ne!
ne!

Viol.
p *f* *dim.*

f

do - - na e - - is do - - na e - - is
do - - na e - - is do
do - - na e - - is
do - - na e - - is

p *cresc.*

do - - na e - - is
na e - - is do - - na e - - is
do - - na e - - is do - - na
e - - is do - - na e - - is re - -

p *cresc.*

re - - - qui - - - em!

re - - - qui - - - em!

e - - is re - - qui - - em!

qui - - - em!

p

p

pp A - - - men!

pp A - - - men!

pp A - - - men!

pp A - - - men!

A - - - men!

pp

men.

men.

men.

men.

pp

dim.

ppp

DOMINE

Maestoso. ♩ = 40.

CHOR.

f

Do - mi - ne,

Do - mi - ne,

Do - mi - ne,

Do - mi - ne,

Pianoforte.

Maestoso. ♩ = 40.

ff

Je - su Chri - ste! Rex

Je - su Chri - ste! Rex

Je - su Chri - ste!

Je - su Chri - ste!

cresc.

cresc.

glo - ri - ae, Rex glo - ri - ae! Li -

glo - ri - ae, Rex glo - ri - ae! Li -

Rex glo - ri - ae, Rex glo - ri - ae! Li - be - ra

Rex glo ri ae, Rex glo - ri - ae! Li - be - ra a -

63

be-ra a-ni-mas om-ni-um fi-de-li-um defun-cto-rum
Li-be-ra a-ni-mas om-ni-um fi-de-li-um de-fun-cto-rum
a-ni-mas om-ni-um fi-de-li-um defun-cto-rum de
Li-be-ra a-ni-mas om-ni-um fi-de-li-um de-fun-cto-rum de
de poe-nis in-fer-ni et de pro-fun-do la-
de poe-nis in-fer-ni et de pro-fun-do la-
poe-nis in-fer-ni et de pro-fun-do la-
poe-nis in-fer-ni et de pro-fun-do la-
cu! li-be-ra e-as de o-re le-o
cu! li-be-ra e-as de o-re le-o
cu! li-be-ra e-as de o-re le-o
cu! li-be-ra e-as de o-re le-o
e-as de o-re le-o
e-as de o-re le-o
e-as de o-re le-o
e-as de o-re le-o

nis ne ab sor-be-at e-as Tar-ta-
 nis ne ab sor-be-at e-as Tar-ta-
 nis ne ab sor-be-at e-as Tar-ta-
 nis ne ab sor-be-at e-as Tar-ta-

rus ne ca-dant in ob-scu-rum, in ob-scu-
 rus ne ca-dant in ob-scu-rum, in ob-scu-
 rus ne ca-dant in ob-scu-rum, in ob-scu-
 rus ne ca-dant in ob-scu-rum, in ob-scu-

rum ne cadant in ob-scu-
 rum ne cadant in ob-scu-
 rum ne cadant in ob-scu-
 rum ne cadant in ob-scu-

rum ne cadant in ob-scu-
 rum ne cadant in ob-scu-

rum: *p* sed

rum: *Solo. p* sed si - gni - fer san - ctus Mi - chael

rum: *Solo. p* sed si - gni - fer san - ctus

p dol.

Chor. p cresc. re - praesen - tet

si - gni - fer san - ctus Mi - chael

p Chor. re - praesen - tet

p Chor. re - praesen - tet e - as

p Mi - chael

cresc.

cresc. e - as

cresc. re - praesen - tet

Chor. cresc. in lu - cem san - ctam!

re praesen - tet e - as in lu - cem san - ctam!

più cresc. *ff*

4359 *attacca*

QUAM OLIM ABRAHAE

Allegro moderato. ♩ = 108.

Quam o - lim A - brahae pro - mi - si - sti et

Allegro moderato. ♩ = 108.

sempre staccato

Quam o - lim A - brahae pro - mi - si - sti et
se - mi - ni e - jus et se - mi - ni e -

se - mi - ni et se - mi - ni e - - - - jus *p cresc.*
jus *f* et
Quam o - lim A - brahae pro - mi - si - sti et se - mi - ni

p cresc.

f Quam o - lim A - brahae
p cresc. et se - mi - ni e - jus et se - mi - ni
cresc. se - mi - ni e - jus *f* quam o - lim A - brahae
 e - jus et se - mi - ni e -

pro - mi - si - sti et se - mi - ni e - jus et se - mi - ni e -
 e - jus quam o - lim A - brahae
 pro - mi - si - sti et se - mi - ni e - jus
 - - - - - jus

dim. pro - mi - si - sti et se - mi - ni e - jus
dim. e - jus
 quam o - lim

Musical score for a choral and piano piece. The score is written in G major (one sharp) and 4/4 time. It consists of five systems of staves. The first system includes vocal staves and a piano accompaniment. The lyrics are: *quam o - lim A - brahae pro - mi - si - sti et*. The second system continues the piano accompaniment. The third system includes vocal staves and piano accompaniment, with lyrics: *se - mi - ni e - jus quam o - lim pro - mi - si - sti et se - mi - ni*. The fourth system continues the piano accompaniment. The fifth system includes vocal staves and piano accompaniment, with lyrics: *se - mi - ni e - jus A - brahae pro - mi - si - sti*. The score includes various musical notations such as *f* (forte), *p* (piano), *cresc.* (crescendo), and *sfz* (sforzando).

Musical score for a choral and piano piece. The score is written in G major (one sharp) and 4/4 time. It consists of five systems of staves. The first system includes vocal staves and a piano accompaniment. The lyrics are: *quam o - lim A - brahae pro - mi - si - sti et*. The second system continues the piano accompaniment. The third system includes vocal staves and piano accompaniment, with lyrics: *se - mi - ni e - jus quam o - lim pro - mi - si - sti et se - mi - ni*. The fourth system continues the piano accompaniment. The fifth system includes vocal staves and piano accompaniment, with lyrics: *se - mi - ni e - jus A - brahae pro - mi - si - sti*. The score includes various musical notations such as *f* (forte), *p* (piano), *cresc.* (crescendo), and *sfz* (sforzando).

quam o - lim
quam o - lim A - brahae

A - brahae pro - mi - si - sti pro - mi - si - sti et se - -
pro - - mi - si - sti et se - mi - ni et se - mi - ni
quam o - lim A - brahae pro - - mi -

mi - ni e - - jus
e - - jus pro - - mi - - si - - sti et
si - - sti et se - - mi - ni e - - jus
A - brahae pro - - mi - si - sti et se - - mi - ni e - -

f

quam o - lim A - brahae pro - mi - si - sti et

se - mi - ni e - jus! quam o - lim A - brahae pro - mi - si - sti et

pro - mi - si - sti et

jus!

se - mi - ni et se - mi - ni e - jus et se - mi - ni e -

se - mi - ni et se - mi - ni e - jus et se -

se - mi - ni se - mi - ni *f* e - jus

quam o - lim A - brahae quam o - lim A - brahae

cresc.

jus quam o - lim

mi - ni e - jus quam o - lim

pro - mi - si - sti et se - mi - ni e - jus

ff

A-brahae quam o-lim A-brahae quam o-lim A-brahae

A-brahae quam o-lim A-brahae quam o-lim A-brahae

quam o-lim A-brahae quam o-lim A-brahae

quam o-lim A-brahae quam o-lim A-brahae

A-brahae quam o-lim A-brahae

A-brahae quam o-lim A-brahae

quam o-lim A-brahae quam o-lim A-brahae

quam o-lim A-brahae quam o-lim A-brahae

p cresc. pro mi-si-sti et

p cresc. pro mi-si-sti et

p cresc. A-brahae, pro mi-si

p cresc. A-brahae, pro mi-si

p cresc. *sfs*

se - mi ni e - mi - ni e -

se - mi - ni e -

sti et se - mi - ni e -

sti et se - mi - ni e -

jus pro mi -

jus pro mi -

jus pro mi - si -

jus pro mi - si -

p cresc.

p cresc.

p cresc.

p cresc.

p

cresc.

sfs

si - sti et se - mi - ni, se - mi - ni,

si - sti et se - mi - ni se - mi - ni, se -

sti et se - mi - ni

sti et se - mi - ni se

se-mi-ni e-jus et se-mi-ni se

mi-ni e-jus et se-mi-ni

e-jus se-mi-ni se

mi-ni e-jus se

se-mi-ni

mi-ni

se-mi-ni

mi-ni

mi-ni

mi-ni se-mi-ni

e-jus!

e-jus!

e-jus!

e-jus!

HOSTIAS

Allegretto con moto. ♩ = 60.

Allegretto con moto. ♩ = 60.

Solo.

su - sci - pe pro a - ni - ma - bus
Solo. Ho - sti - as et pre - ces ti - bi

il - lis qua - rum ho - di - e me - mo - ri - am
 Do - mi - ne lau - dis of - fe - ri - mus tu

fa - cimus fac e - as Do - mi - ne de
 su - sci - pe pro a - ni - ma - bus
Solo. Ho - sti - as et pre - ces ti - bi

mor - te tran-si - re ad vi - tam
 il - lis qua - rum ho - di - e me - mo - ri - am
 Do - mi - ne lau - dis of - fe - ri - mus tu

cresc.

Timp.

pp Chor.

quam o - lim A - bra-hae
 fa - cimus fac e - as Do - mi - ne de
 su - sci - pe pro a - ni - ma - bus
Solo.
p Ho - sti - as et pre - ces ti - bi

pro - mi - si - sti et se - mi - ni e -
 mor - te tran-si - re et vi - tam,
 il - lis qua - rum ho - di - e me - mo - ri - am
 Do - mi - ne lau - dis of - fe - ri - mus tu

pp **Chor.** *jus* ho - - sti - as et pre - - ces ti - bi
 quam o - - lim A - - bra - hae
 fa - cimus fac e - - as Do - mi - ne de
 su - sci - - pe pro a - ni - ma - - - bus

Do - - mi - ne lau - dis of - fe - - ri - mus tu
 pro - - mi - si - - sti et se - mi - ni e - -
 mor - - te tran - si - - re ad vi - - tam
 il - - lis qua - rum ho - di - e me - mo - - ri - am

su - sci - - pe pro a - ni - ma - - - bus
pp **Chor.** *jus* ho - - sti - as et pre - - ces ti - bi
 quam o - - lim A - - bra - hae
 fa - cimus fac e - - as Do - mi - ne de

il - lis qua - rum ho - di - e me - mo - ri - um
Do - mi - ne lau - dis of - fe - ri - mus tu
pro - mi - si - sti et se - mi - ni e -
mor - te tran - si - re ad vi - tam,

fa - cimus fac e - as Do - mi - ne de
su - sei - pe pro a - ni - ma - bus
jus *pp* Chor. ho - sti - as et pre - ces ti - bi
quam o - lim A - bra - hae

mor - te tran - si - re ad vi -
il - lis qua - rum ho - di - e me - mo -
Do - mi - ne lau - dis of - fe - ri - mus tu
pro - mi - si - sti et se - mi - ni

cresc.

su - sci - pe pro a - ni - ma - bus il - lis qua - rum ho - di - e me -
et se - mi - ni et se - mi - ni

cresc.

tam ad vi - - - - - tam
fa - - - - - ci - mus fac e - as Do - mi - ne
mo - ri - am fa - - - - - ci - mus fac e - as Do - mi -
e - - - - - jus

f *dim.* *p*

Corni.

fac e - as Do - mi - ne de mor - - te tran - si - re
ne fac e - as Do - mi ne de mor - - te tran - si -

cresc. *cresc.* *cresc.* *ad*

cresc.

*cresc.**più cresc.*

pro - mi - si - sti et se - mi - ni e - jus, pro - mi - si - sti pro - mi -

vi - tam, tran - si - re tran -

re ad vi - tam tran - si - re

p.

più cresc.

si - sti pro - mi - si - sti et se - mi - ni e - jus

si - re tran - si - re ad vi - tam

più cresc. tran - si - re tran - si - re ad vi - tam

f

ff quam o - lim A - bra - hae

ff quam o - lim A - bra - hae

ff quam o - lim A - bra - hae

ff quam o - lim

quam o - - lim A - bra-hae
 quam o - - lim A - bra-hae
 quam o - - lim A - bra-hae
 A bra hae quam o - - lim

p cresc.
 pro - mi - si - sti pro - mi - si - sti et
p cresc.
 pro - mi - si - sti et se -
p cresc.
 A - bra-hae pro - mi - si - sti et

cresc.
 se - - mi - ni e - -
 - mi - ni e - -
 - mi - ni e - -
 se - - mi - ni e - -

Tempo I.

jus
jus
jus
jus

Tempo I.
p cresc.
f

quam o - lim A - bra - hae
quam o - lim A - bra - hae
quam o - lim A - bra - hae
quam o - lim A - bra - hae

quam o - lim A - bra - hae
ff
Ad.

pro - mi - si - sti et se - mi - ni e - jus.
pro - mi - si - sti et se - mi - ni e - jus.
pro - mi - si - sti et se - mi - ni e - jus.
pro - mi - si - sti et se - mi - ni e - jus.

SANCTUS

83

Adagio. ♩ = 40.

Adagio. ♩ = 40.

pp Corni. Fag.

Ed. *

Clar. Oboe. *cresc.*

Ed. * Ed. * Ed. * Ed. *

dim.

Ed. * Ed. * Ed. * Ed. *

4359

A
pp
San - - - etus!
San - - - etus!
San - - - etus!
San - - - etus!

cresc.
San - - - etus!
San - - - etus!

A,
pp
cresc.

And. simili
San - - - etus!
Do - - -
San - - - etus!
Do - - -
San - - - etus!
San - - - etus!

pp
cresc.

mi - nus
mi - nus
Do - - - mi - nus
Do - - - mi - nus
De - - - us
De - - - us
De - - - us
De - - - us

cresc.
cresc.

pp
cresc.

83

Sa - ba oth! ple - ni

Sa - ba oth!

Sa - ba oth!

Sa - ba oth!

pp

dim.

pp

cresc.

sunt coe - li et

ple - ni sunt coe - li et

ple - ni sunt coe - li et

ple - ni sunt coe - li et

ter - ra glo - ri - a tu - a

ter - ra glo - ri - a tu - a

ter - ra glo - ri - a tu - a

ter - ra glo - ri - a tu - a

p

pp

ple - - ni sunt coe - - li
sunt coe - - li
ple - - ni sunt coe - - li
ple - - ni sunt

cresc.
cresc.
cresc.
cresc.

li et ter - - ra glo - - ri -
coe - - li et ter - - ra glo - - ri -
coe - - li et ter - - ra glo - - ri -
coe - - li et ter - - ra glo - - ri -

cresc.
cresc.
cresc.
cresc.

a glo - - ri - a glo - - ri - a tu -
a glo - - ri - a glo - - ri - a tu -
a glo - - ri - a glo - - ri - a tu -
a glo - - ri - a glo - - ri - a tu -

f cresc.
ff
ff
ff
sfz

piu cresc. 4359

OSANNA

Allegro. ♩ = 126.

Four vocal staves (Soprano, Alto, Tenor, Bass) in 3/4 time. Each staff begins with a half note 'a' followed by an exclamation mark 'a!'. The staves are otherwise empty for the first four measures.

Allegro. ♩ = 126.

Piano accompaniment for the first system. The right hand plays a series of chords, starting with a forte 'f' dynamic. The left hand plays a rhythmic pattern of eighth notes.

Two systems of empty staves. The first system contains four empty vocal staves. The second system contains two empty piano staves.

Piano accompaniment for the second system. The right hand features a melodic line with a forte 'f' dynamic and a slur. The left hand continues the rhythmic pattern.

Four vocal staves with lyrics. The lyrics are: "o - san - na, o - san - na in ex -". The staves are otherwise empty.

Piano accompaniment for the third system. The right hand plays a series of chords, and the left hand continues the rhythmic pattern.

cel - sis in ex - cel - sis o -

o - san - na, o - san - na in

san - na o - san - na o - san -

ex - cel - sis in ex - cel -

- na in ex - cel -

o -

4359

sis!
 o - san - na o - san - na o -
 san - na, o - san - na in ex - cel - sis in

o - san - na in ex - cel - sis
 san - na in ex - cel - sis
 ex - cel - sis
 o - san - na o - san - na in
 m. s. m. d.

sis
 in ex - cel - sis
 san - na o - san - na, o - san - na, o - san - na in
 ex - cel - sis in ex -

4359

sis in ex cel sis
 sis in ex cel sis
 cel sis in ex cel sis
 cel sis in ex cel sis

o san na, o

san na, o san na, o san na o
 o san na

dim. f dim. p

B

[illegible]

93

cresc.

f

san - na in ex - cel -

cel - sis in ex - cel -

in ex - cel -

o - san - na, o - san - na, o - san - na in

più cresc.

f

Poco lento.

f

sis!

sis!

sis!

ex - cel - sis!

Poco lento.

sfz

ff

sfz

a tempo

san - na in ex - cel - sis

o - san - na

san - na in ex - cel - sis

o - san - na

san - na in ex - cel - sis

o -

a tempo

f

4359

in ex - cel - - - -
in ex - cel - - - -
san - na in ex - cel - - - -
san - na in ex - cel - - - -

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble and bass clefs. The lyrics are "in ex - cel - - - -", "in ex - cel - - - -", "san - na in ex - cel - - - -", and "san - na in ex - cel - - - -". The piano accompaniment is in treble and bass clefs, featuring a series of chords and melodic lines.

sis!
sis!
sis!
sis!

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble and bass clefs. The lyrics are "sis!", "sis!", "sis!", and "sis!". The piano accompaniment is in treble and bass clefs, featuring a series of chords and melodic lines.

The third system of the musical score consists of a piano accompaniment in treble and bass clefs. It features a series of chords and melodic lines.

The fourth system of the musical score consists of a piano accompaniment in treble and bass clefs. It features a series of chords and melodic lines.

sfz
sfz

The fifth system of the musical score consists of a piano accompaniment in treble and bass clefs. It features a series of chords and melodic lines. The dynamic marking *sfz* (sforzando) is present in both the treble and bass staves.

BENEDICTUS

95

Andante. ♩ = 108.

The first system consists of four staves (two treble and two bass clefs) in a key signature of three flats (B-flat, E-flat, A-flat). All staves contain whole rests for the duration of the measure.

Andante. ♩ = 108.

The second system features piano accompaniment on the left (treble and bass clefs) and a violin solo on the right. The piano part includes a Trombone (Tromb.) and Cello/Double Bass (Cello.) part. The violin part is marked *pp* (pianissimo) and includes a *Solo.* instruction. The tempo is Andante, ♩ = 108.

The third system features a vocal solo on the left (treble clef) and piano accompaniment on the right (treble and bass clefs). The vocal part is marked *p Solo.* and includes the lyrics "Be - ne - di - ctus qui ve - nit in no - mi - ne". The piano part includes a Trombone (Tromb.) and Cello/Double Bass (Cello.) part.

The fourth system features a clarinet solo on the left (treble clef) and piano accompaniment on the right (treble and bass clefs). The clarinet part is marked *Clar.* and includes the lyrics "Be - ne - di - ctus qui ve - nit in no - mi - ne". The piano part includes a Trombone (Tromb.) and Cello/Double Bass (Cello.) part.

The fifth system features a vocal solo on the left (treble clef) and piano accompaniment on the right (treble and bass clefs). The vocal part is marked *Solo.* and includes the lyrics "Do - mi - ni". The piano part includes a Trombone (Tromb.) and Cello/Double Bass (Cello.) part.

The sixth system features piano accompaniment on the left (treble and bass clefs) and a trombone solo on the right (treble clef). The piano part includes a Trombone (Tromb.) and Cello/Double Bass (Cello.) part. The trombone part is marked *Tromb.* and includes the lyrics "Do - mi - ni".

A. Solo.

Be - ne - di - ctus Be - ne - di - ctus qui

Be - ne - di - ctus Be - ne - di - ctus

Be - ne - di - ctus Be - ne - di - ctus qui

A

Viol. Tromb. Viol.

sfp

ve - nit in no - mi - ne in no - mi - ne Do - mi -

qui ve nit in no - mi - ne Do - mi -

ve - nit in no - mi - ne in no - mi - ne Do - mi -

qui ve - nit in no - mi - ne Do - mi -

sfp

ni! *p* Be - ne - di - ctus Be - ne - di - ctus Be - ne - di - ctus Be - ne -

ni! *p* Be - ne - di - ctus Be - ne - di - ctus Be - ne - di - ctus Be - ne -

ni! *p* Be - ne - di - ctus Be - ne - di - ctus Be - ne - di - ctus Be - ne -

ni! *p* Be - ne - di - ctus Be - ne - di - ctus Be - ne - di - ctus Be - ne -

poco f *p* *p*

Solo. *qui* *ve* *nit*

di - ctus *Chor.* *qui* *ve* *nit* *in*

di - ctus *p* *qui* *ve* *Chor.* *cresc.*

di - ctus *qui* *ve* *Chor.*

di - ctus *p* *cresc.* *più cresc.*

in *no* *mi - ne* *dim.*

no *mi - ne* *Do* *mi - ni* *Solo.*

nit *in* *no* *mi - ne* *Do* *mi - ni* *p*

nit *in* *no* *mi - ne* *Do* *mi - ni*

nit *in* *no* *mi - ne* *Do* *mi - ni*

nit *in* *no* *mi - ne* *Do* *mi - ni*

m. 8

p *Solo.* *o* *san - na* *o*

san - na, *o* *san - na* *in ex* *cel*

san - na in ex cel - - - - -

Solo. *p* sis o - san - na o - san - na in ex -

sis in ex cel - - - - -

in ex cel - - - - -

cel - - - - - sis in ex - cel - - - - -

p o - san - na o - san - na in ex -

B Chor. *f* sis o - san - na in

Chor. *p* sis! o - san - na in ex -

Chor. *cresc.* sis in ex cel - sis

Chor. *cresc.* sis in ex cel - sis

B *p* sis in ex cel - sis

4379

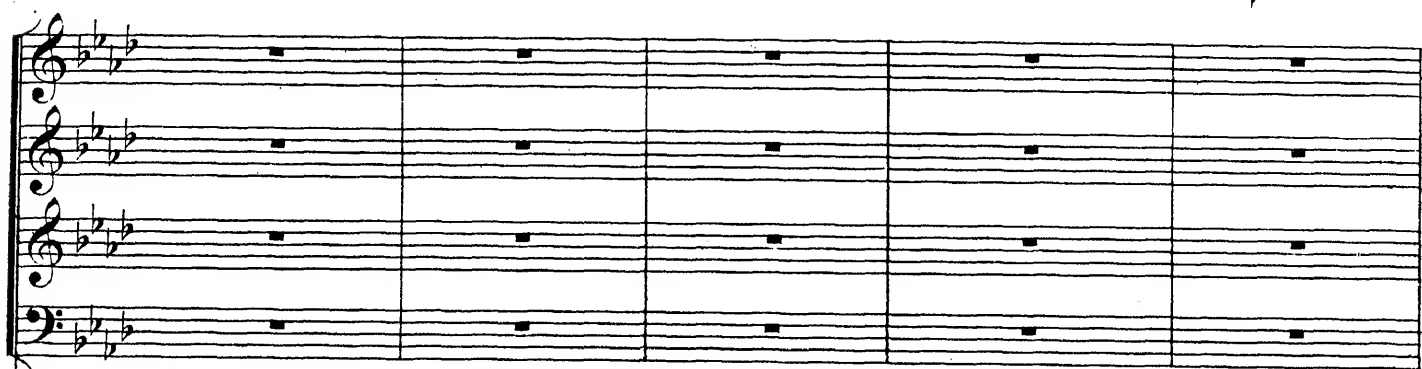
4359

dim. a tempo

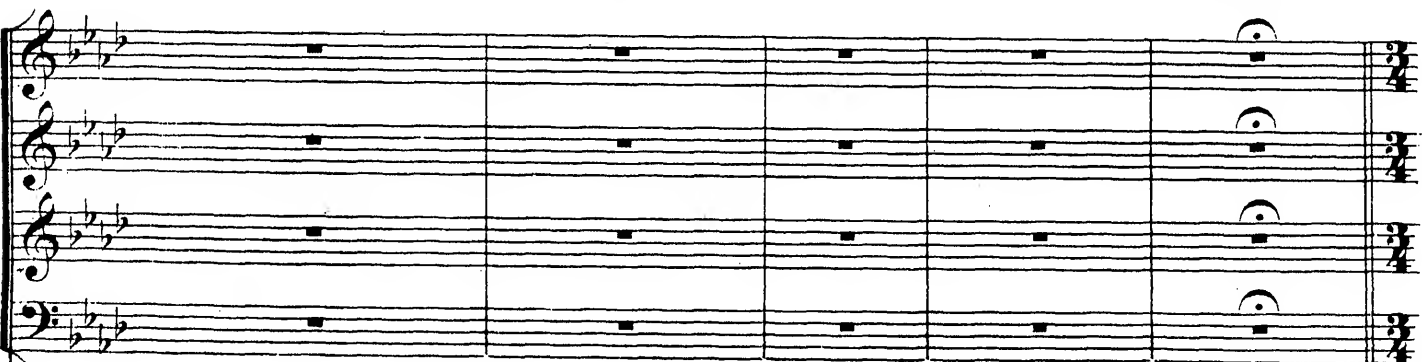
ex - cel - sis! *dim.*
ex - cel - sis! *dim.*
in ex - cel - sis! *dim.*
ex - cel - sis! *dim.*



dim. *p* a tempo *m.s.* *p*



8 *cresc.* Oboi. Clar. Fag.



dim. *p* Bass. Cel.

AGNUS DEI

Moderato. ♩ = 50.

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The tempo is Moderato, ♩ = 50. The key signature has three flats (B-flat, E-flat, A-flat). The vocal parts enter with a long note on 'A' and a half note on 'gnus'. The piano accompaniment features a series of sixteenth-note runs in the right hand and a steady bass line in the left hand.

Moderato. ♩ = 50.

Piano accompaniment for the first system. It includes dynamic markings *sfp* (sforzando piano), *cresc.* (crescendo), *sfz* (sforzando), and *p* (piano). The right hand has intricate sixteenth-note patterns, while the left hand provides harmonic support with chords and moving lines.

Vocal staves for the first system. The lyrics are: De - i qui tol-lis pec-ca-ta pec-ca-to mun-di. The vocal parts are in harmony, with the Soprano and Alto parts having a more melodic line than the Tenor and Bass parts.

Piano accompaniment for the second system. It includes dynamic markings *sfz* (sforzando) and *p* (piano). The right hand features a series of chords and moving lines, while the left hand provides harmonic support with chords and moving lines.

Vocal staves for the second system. The lyrics are: do-na e-is do-na. The vocal parts are in harmony, with the Soprano and Alto parts having a more melodic line than the Tenor and Bass parts. There is a fermata over the first measure of the vocal parts.

Piano accompaniment for the third system. It includes dynamic markings *sfz* (sforzando). The right hand features a series of chords and moving lines, while the left hand provides harmonic support with chords and moving lines.

First system of the musical score. It includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "e - is Re - qui - em!". The piano part features a melodic line in the right hand and a supporting line in the left hand, with dynamics *pp* and *p*.

Second system of the musical score. It includes four vocal staves and a piano accompaniment. The lyrics are: "A - gnus De - i qui tol - lis pec -". The piano part features a melodic line in the right hand and a supporting line in the left hand, with dynamics *p* and *sfz*. A section marked **A** is indicated above the piano part.

Third system of the musical score. It includes four vocal staves and a piano accompaniment. The lyrics are: "ca - ta, pec - ca - ta mun - di". The piano part features a melodic line in the right hand and a supporting line in the left hand, with dynamics *sfz* and *sfp*. A section marked **A** is indicated above the piano part.

p do - na e - is do - na e - is *f* Re - - - qui -

p do - na e - is do - na e - is *f* Re - qui - em!

p do - na e - is do - na e - is *f* Re - - - qui -

p do - na e - is do - na e - is *f* Re - - - qui -

em!

em!

em!

sfz Fl. e Clar.

sfz Fag.

B *f* A - gnus De - - - i qui tol - lis pec -

A - gnus De - - - i qui tol - lis pec -

A - gnus De - - - i qui tol - lis pec -

A - gnus De - - - i qui tol - lis pec -

B *sfz*

Viol.

ca - ta, pec - ca - ta mun - di

ca - ta, pec - ca - ta mun - di

ca - ta, pec - ca - ta mun - di

ca - ta, pec - ca - ta mun - di

sfz

sfz

pp do - na e - is do - na e - is Re - qui

pp do - na e - is do - na e - is Re - qui

pp do - na e - is do - na e - is Re - qui

pp do - na e - is do - na e - is Re - qui

pp do - na e - is do - na e - is Re - qui

p

sfz

em sem - pi - ter - nam!

em sem - pi - ter - nam!

em sem - pi - ter - nam!

em sem - pi - ter - nam!

espressivo

Four vocal staves (Soprano, Alto, Tenor, Bass) in G major, 4/4 time. The lyrics are: Lux ae - ter - na. The music features a simple harmonic setting with long notes and rests.

Lux ae - ter - na

Lux ae - ter - na

Lux ae - ter - na lu -

Lux ae - ter - na

Piano accompaniment for the first system, featuring a flowing sixteenth-note melody in the right hand and a supporting bass line in the left hand.

Four vocal staves in G major, 4/4 time. The lyrics are: lu - ce - at e - is Do - mi - ne! The music continues with a similar harmonic style.

lu - ce - at e - is Do - mi - ne!

lu - ce - at e - is Do - mi - ne!

- ce - at e - is Do - mi - ne!

lu - ce - at e - is Do - mi - ne!

Piano accompaniment for the second system, continuing the sixteenth-note melody and supporting bass line.

Four vocal staves in G major, 4/4 time. The lyrics are: cum san - ctis tu - is in ae - ter - The music features a more active vocal line with some grace notes.

cum san - ctis tu - is in ae - ter -

cum san - ctis tu - is in ae - ter -

cum san - ctis tu - is in ae - ter -

cum san - ctis tu - is in ae - ter -

Piano accompaniment for the third system, featuring a more complex harmonic texture with chords and moving lines in both hands.

p cresc.

[illegible]

107

pp qui - a - pi - us es.

pp qui - a - pi - us es,

pp qui - a - pi - us es,

pp qui - a - pi - us es, Oho.

qui - a pi - - us

qui - a pi - - us

qui - a pi - - us

qui - a pi - - us

qui - a pi - - us

Ped.

p

es!

es!

es!

es!

pp

ppp

ed.

4359

Im Winter 1859. 60

FINE